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ABSTRACT

Developed by Walt Disney Productions as part of a project granted by the Career Education Program of the Office of Education, this handbook is designed to help college and university fine arts departments in planning and carrying out an on-campus seminar on careers in entertainment. Sections include Why Hold a Seminar on Careers in Entertainment?, with such topics as difficulty in hiring, increased job oportunities, on-the-job training, need for a feeder system, awareness, and attitudes: What Could Such a Seminar Accomplish? What is Career Education? Who Should Be Invited to the Seminar? The Seminar Itself, and Followup to the Seminar. The script for the videotape, Career Education for Professionals in Entertainment, comprises one-half of the content of the handbook. (YLB)

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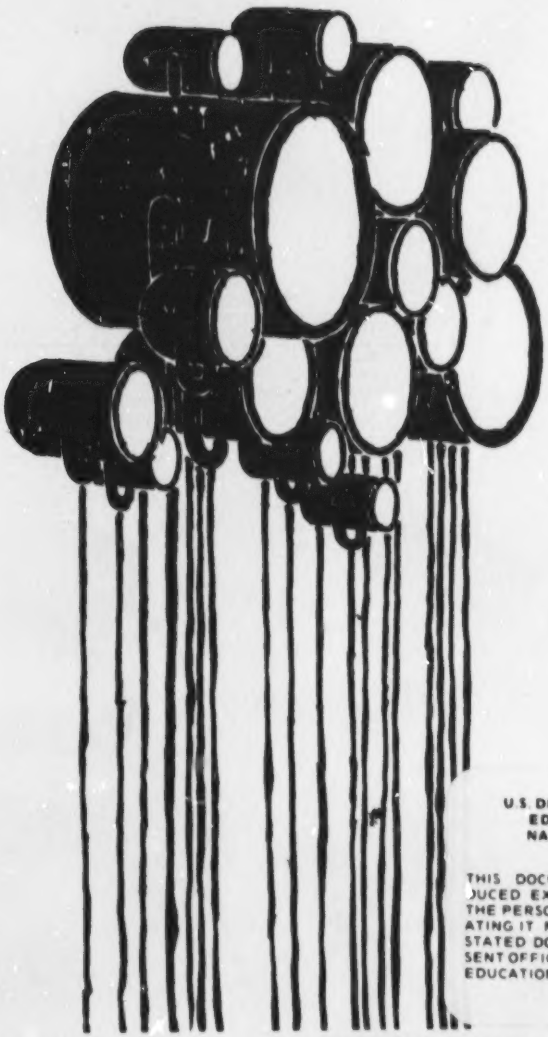

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ORGANIZING A CAMPUS SEMINAR ON CAREERS IN ENTERTAINMENT

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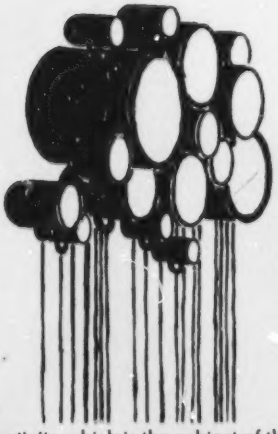

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This handbook is designed to help college and university fine arts departments in planning and carrying out an on-campus seminar on Careers in Entertainment. It has been developed by Walt Disney Productions as part of a project grant from the Career Education Program of the United States Office of Education. This grant brought together 110 deans of fine arts during the summer of 1978 in two conferences, one at Walt Disney World and one at Disneyland, to explore the possibilities of careers in arts and entertainment. This handbook and the accompanying videotape bring the essence of those conferences back to the students and faculty of the participating institutions.

Why Hold a Seminar on Careers in Entertainment?

Given the fact that curricula in higher education in the performing arts to a large degree concentrate on the classical arts, there is a need to demonstrate the viability of jobs in the entertainment industry. Given the restraints of the job market in the performing arts area, students should be given options to develop and market their talent where it can best be applied. For some students, this will be in the field of entertainment.

Difficulty Hiring

Walt Disney Productions now employs more artists than any other organization in the world—script writers; composers and arrangers; choreographers; scenic, costume, and lighting designers; actors and actresses; dancers; instrumental and vocal performers of all kinds; and an array of support staff and arts administrators who develop and produce shows for the film, television, and live entertainment divisions of Disney's vast enterprises. Yet the corporation has difficulty finding people who have been adequately prepared for positions in the industry.

Increased Job Opportunities

Today more and more opportunities are being opened up in the leisure field. While Disney has been a pioneer in the theme park, vacation-land concept, there are numbers of other companies now engaged in this industry, all of which are hiring, or attempting to hire, persons prepared for these positions.

On-the-Job Training

The Disney organization is often in the position of having to fill jobs with people who are not prepared for the responsibility they must undertake. The company cannot locate graduates from arts departments who are prepared to assume the positions that are available. The organization is thus forced to train its own employees on-the-job.

The Need for a Feeder System

The public schools and colleges in the United States should serve as a feeder system, developing and thus supplying the artistic talent from each generation that is needed by American industry. It is one problem not to discover talent; it is another to discover it but then develop it in a way that practically guarantees unemployment. Artistic talent is often regimented by college curricula into limited areas in which there are little or no employment opportunities. Musicians, by and large, are taught to be concert artists or prepared for teaching. Theatre majors are prepared for the legitimate stage. Dancers are confined to modern dance and to classical ballet.

Musically talented college students are generally not provided with opportunities to explore the possibilities of applying their talent to folk, popular, or other "commercial" aspects of the music business. Theatre majors are seldom taught the rigors of television production. Dancers are not provided with experience that would apply their technique to the variety show or the Broadway stage. Performing arts majors are simply not prepared for jobs in the entertainment sector—jobs such as broadcasting, recording, film, television, and the area of live popular entertainment.

Awareness

There is a need to acquaint arts students and arts institutions with the entertainment industry's employment needs, so that they can consider employment in this field as a legitimate alternative. College and university curricula should be expanded to provide opportunities that permit students to invest themselves in studies that prepare them to assume jobs in the entertainment field.

At the present time, schools of the arts are not in synchronization with the employment needs of the entertainment industry. When it comes to educating students for positions in the commercial world, performing arts departments either do not acknowledge the opportunities for employment at all, or they give token recognition with limited programs or courses, jazz band, for example.

Attitudes

The professional staff and administrators of performing arts departments often have negative attitudes about the "commercial" world of the arts. These attitudes often reflect an elitist outlook. If art sells, it is suspect. The elitist would say it probably is not as good as art that doesn't sell. But the truth is that the arts in entertainment should not and need not be vacuous.

Then, too, tradition weighs heavy in arts education. There is the attitude of the purist. Singers, for example, are taught to produce their tone according to one predominant style—the Italian *bel canto*. Few college or university programs permit singers to explore other applications of the voice—folk, jazz, or popular styling.

What Could Such a Seminar Accomplish?

A seminar on Careers in Entertainment for faculty and students should aim to accomplish the following:

(1) Make faculty and students aware of the range and variety of jobs in the arts that exist in the entertainment sector;

(2) Bring acknowledgement on the part of both faculty and students that there are job opportunities in the commercial arts world that require the finest musical, dance, and theatrical talent, that offer not only good salaries and job benefits, but also satisfying and stimulating challenges for the creative and performing artist;

(3) Develop an awareness among faculty and administrators of performing arts departments of the need for broadening career options in college and university curricula;

(4) Encourage administrators, faculty, and students to want to enter into cooperative arrangements that provide opportunities for performing arts students to acquire work experience related to careers in the entertainment field; and

(5) Encourage college and university arts administrators and faculty to revise curricula for arts majors to encompass broadened offerings that provide options that prepare students for careers in entertainment.

What Is Career Education?

An emphasis on career education within the broad field of higher education means that the practical preparation for work is embraced within the context of liberal education. Career education suggests a collaboration between the formal educational system and the business community for the simple reason that higher education usually cannot implement such education by itself.

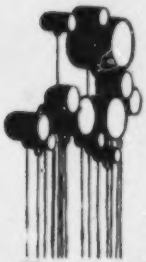
How can a fine arts department and faculty provide students with first-hand knowledge of the workaday world?

(1) They can provide adequate career counselling to all students to accurately and broadly advise them of the career options and opportunities.

(2) They can set up work experience programs, internships, and apprenticeships within actual job situations, so that students are assured of obtaining practical on-the-job training.

(3) They can enlarge the content of existing curricula to accommodate broader career options for their students.

In other words, colleges and universities do not have to do the whole job of career education by themselves, nor should they expect to. The Disney Summer Entertainment Work Experience Program is but one example of the kinds of cooperative programs that need to be initiated between college and university fine arts departments and all segments of the entertainment industry.



Who Should Be Invited to the Seminar?

The type and number of people who attend is important. The greater the representation of administration, faculty, and students of fine arts the more likely the chances are that issues and problems that are raised will be systematically followed up and solved. Invitations should be issued to:

(1) The dean, assistant dean, and other administrators of fine arts;
(2) Faculty in the fine arts departments;
(3) All students majoring in the arts;
(4) Students with an interest in careers in entertainment; area high school students;
(5) Professionals in the field of entertainment in the vicinity.
(6) The dean of Instruction or other administrators and faculty associated with college or university curricula.

The Seminar Itself

At a minimum, the seminar should be planned for a two to three hour block of time, but it could conceivably run a full day. "Seminar" suggests a meeting for the purpose of exchanging information and holding discussions.

Suggestions for Programming

The suggestions that follow are only that; in planning the seminar, take advantage of local resources, faculty expertise, and the particular interests and needs of students. Remember that the seminar should be directed toward both students and faculty.

Introduction/Orientation.

Opening statement by dean of fine arts. Purposes of the seminar.

Brief presentation by the student who participated in the Disney Entertainment Work Experience Program. The Value of work experience in relation to the college curriculum.

Videotape Presentation.

"Career Education for Professionals in Entertainment," a videotape prepared from the Arts and Entertainment Career Conference, alludes to many of the issues involved in preparing for a career in entertainment.

Discussion/Reaction.

A panel of students and faculty discuss points raised by the videotape presentation. Among the issues that might be addressed: the education and training of the professional in entertainment viewed from the perspective of the pre-professional (college student), the young professional (career-entry level), and the established professional (the need for mid-career development); the

importance of good career counselling; opportunities for work experience, internships, and apprenticeships related to careers in entertainment; the relationship of college curricula to the training of the entertainment specialist.

A Speaker on Career Education.

Many college or university departments of education will have a professor who has expertise on the subject of career education. If there is a career education counsellor on campus, this person might be provided with a forum.

A Panel of Professionals in Entertainment

Local professionals representing a wide variety of jobs in the entertainment industry discuss their work and the required background. Resource persons might include professional jazz or rock musicians and arrangers; professionals who work in a local dinner theatre; persons who work in radio, television, and the recording industry, and professional entertainers.

Performances by Students and Faculty.

Interspersed throughout the seminar might be dance, music, and theatre performances by student and faculty entertainers. This could be amplified by performances by local professional entertainers. The audience should be given the opportunity to question the performers.

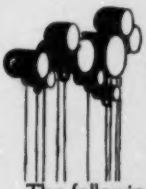
Follow-up to the Seminar

In order to follow-through to take action that might solve the problems and needs alluded to during discussions at the seminar, a Faculty/Student Planning Committee on Careers in Entertainment could be formed.

One action such a committee might take is to plan a project in career education centered on the arts and entertainment. A proposal could be written and submitted to the Office of Career Education in the State Department of Education.

Under provisions of PL95-207—The Career Education Incentive Act passed by Congress in October 1978—some $7.5 million is currently available to post-secondary education for demonstration model projects. Of the three categories possible for post-secondary demonstration dollars, the biggest share will probably go to projects of special national significance or programs that promote career education in post-secondary education. This includes programs for the gifted and talented.

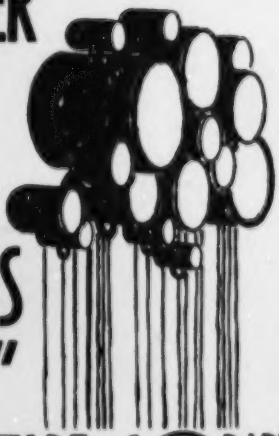
For more information, write to the Office of Career Education, U.S. Office of Education, Room 3108-A, ROB-3, Washington, D.C. 20202, or telephone (202) 245-2331.



The Videotape Script

The following is the script for the videotape, "Career Education for Professionals in Entertainment." In advance of the seminar, copies of the script should be distributed to students and faculty participating in the Discussion/Reaction Panel.

"CAREER EDUCATION FOR PROFESSIONALS IN ENTERTAINMENT"



VIDEOTAPE SCRIPT

Narrator:

"Disneyland and Walt Disney World are but one aspect of a vast entertainment industry in the United States that encompasses not only theme parks, but also television, movies, recording and live shows.

Walt Disney Productions employs more artists than any other organization in the world—script writers; composers and arrangers; choreographers; scenic, costume and lighting designers; actors and actresses; dancers; instrumental and vocal performers of all kinds; and an array of support staff and arts administrators.

Naturally, the Disney organization is interested in the feeder system—the colleges, universities and independent art schools—that develops and thus supplies this artistic talent.

To ensure a mutuality of interest between these educational institutions and the entertainment industry, Disney sponsored an "Arts and Entertainment Career Conference" for 110 deans of fine arts in the summer of 1978 with a grant from the Career Education Program of the United States Office of Education.

These arts education administrators met with Disney's artistic staff—the imagineers who handle show development. They heard from the costumers. They worked with the choreographers, learning first hand what it takes to master a show routine. They talked with students from their own campus who were involved in the 10-week summer Entertainment Work Experience Program, a program that brings upwards of 125 college and university performing arts majors to Disneyland and Walt Disney World each summer to learn the ins and outs of show business first-hand.

The deans met with successful professionals in the broad field of entertainment—people like Carol Lawrence, actor Gary Collins, and TV executive, Bob Tamplin. They heard from disc jockeys, producers, editors and writers, agents, recording company executives, and public relations directors. They listened to experts on career education like Ken Hoyt, Director of Career Education at the U.S. Office of Education.

They watched performances by their college students at Disneyland and at Walt Disney World.

They visited the back lot and saw the technical and support staff in operation. They even tried their own hand at running the show.

How, then, does a college or university fine arts department prepare students for jobs in the entertainment sector? Should students be provided with options that permit career education in the more commercial arts fields?

Dr. Grant Venn, former Associate Commissioner of Education, and presently Calloway Professor of Education at Georgia State University agrees that they should, but he believes that higher education can't do the job alone."

Dr. Grant Venn:

"Seventy-nine percent of the college and university students in this country say their biggest problem is trying to figure out what they want to be. And 71% say their second largest problem is to find somebody that can help them solve the first problem. Now I don't mean to imply, certainly, that the purpose of education ought to be to prepare one solely for work. But I do believe that for the first time in the technological society we've reached the point where the individual must be educated in order to work.

I believe—I hope—that we become wise enough in education to use the variety of boundless resources in our communities to tie in with the basic education, the fundamental educational knowledge and understandings which youngsters have got to have more than ever. But by itself, I think, we must come to the conclusion that the educational institution *per se* can no longer do that job."

Narrator: "Work-study programs, like Disney's, can be part of the answer: industry working cooperatively with education. Students in that program testified to its value."

Louis "Tripp" Hanson:
University of Florida,
Jacksonville.
Panel of Students.

"My teacher at school has always let me sing music theatre. That's because I'm a music theatre major. And it hasn't been at his choice. Since I've gotten here, the music that we have done has broadened my horizons in terms of singing. There's been no difference in my technique. Like Val said, in the first 2 weeks, when we were rehearsing 8 hours a day trying to put a 40 minute show together, sure, my voice showed signs of strain, but that's because I had never sung that much at any one time. But in terms of technique, especially with the excellent teacher they have coaching us—she comes in twice a week—my voice has shown no difference. But I think in terms of repertoire, if I could have more training in terms of music theatre and/or other styles of music besides just the opera, which is not exactly what I plan to do when I get out of school, I feel that it would be beneficial to me, because I need a background in what I want to do."

Dianthe "Dee" Myers:
Florida A & M University

"We often forget the showmanship, forget the commercialism that goes into music nowadays. When you just play oboe you just sit there, and play, and you do what the conductor says. You play all the notes. But, during this, I've actually learned showmanship. I've learned not to play in my ear on stage and mess with my nose. You learn how to smile at the audience and communicate and more than play all the notes and play them all right. I've learned to try to communicate with the music."

Jim Edwards:
Texas Tech University

"It's very draining to do five sets a day and have to be at peak all the time, but I view it as probably one of the best disciplines I've ever come through. It's so much different than rehearsing six weeks out of the year then doing one performance...just having to perform in front of thousands of people, it's a discipline you really can't learn anywhere else...as far as my playing is concerned, it's improved it quite a bit, and it's improved self esteem and all the emotional and psychological factors involved in playing..."

Kathy Ross:
California State Univ.
Sacramento

"It's given me an opportunity to wake up to theatre, come here, perform, go home, rehearse, and wake up the next day and do it again, so you don't lose the continuity."

Narrator: "By participating in the All American College Singers, the All American College Marching Band, and the All American College Players students in the work experience program perform for hundreds of thousands of people. They also receive three hours of classroom experience per day that stresses elements not usually provided by colleges and universities; dance classes for musicians; microphone techniques and knowledge of sound reinforcement; theatrical lighting, costuming; directing; acting; showmanship; recording techniques, arranging, understanding unions; talent management; and the business of show business.

More apprenticeship and internship programs need to be established throughout the United States in order to provide young artists with on-the-job training. Perhaps some modifications or additions to college curricula in the arts are in order. The young professional launching a career in entertainment faces a number of difficult hurdles. Several young entertainers, who had participated in the Disney Work Experience Program in the past years, spoke about the difficulties at the career-entry level. Transition from college to professional field."

Lawrence Hamilton:
Singer/Dancer, Leader
of Kids of the Kingdom
in Florida.

"I guess the biggest hurdle I had to overcome was just believing in myself from the first day. I had to really learn to say, 'Lawrence, you have got to really try to make yourself go a little bit further. You have got to go one step above what you have done in college.' And that's totally different, totally different out here; sight singing; ear training; going to concert band and symphonic band. Learning to do dance steps. Doing a balane, an arabasque. It is totally different. It made me say, 'Lawrence, work at it.' It made me study. It made me keep going to class, and it is still doing it. I have got to keep doing it if I am going to get ahead in the field."

Claire Padien:
Actress

"There are a lot more problems than what you see in school, and it is not very nice. Wait until you get out and see what the real world is like. Something needs to be done about that. I don't know what it is, but I will help if I can help.

The problem that I think is the most difficult for me to overcome, and I am still battling it, and that is why I am going back to school. You have to constantly go to school and you cannot stop learning or you become stagnant. I think you all know that, that's why you're in education.

I love to sing, I love to dance, and I love to act. A lot of others love to do these things too. You have to decide. The versatility is wonderful. It is something you need and when you get down to basics, it is a commercial business, and you are either going to get that job or not and you are not going to be able to pay your bills without that job. So you need that job and you need to be good enough to get it. You need to know what you are best at and that is what I need to do. What I think I am best at may be entirely different than what I *am* best at and I do not know that yet, but I am learning.

To decide what shows your ability in the best light is a major problem and most schools can really help with. You cannot make a decision but you can open different avenues and say, yes, you would be good at that, but maybe you would be just as good at stage management, or maybe you would be good at playing piano rather than singing, but you are good at singing too. You cannot take away what someone has been given, but you can show them what else they have been given. That's hard. That's something that I am working on."

Marilyn Magness Carroll:
Choreographer

"I had tried to get an agent to represent me as a performer and a choreographer. That was a hurdle in itself. To get out of school and get an agent so someone will work for you.

So, I went to William Morris and walked in the front door with 4 years of college education and I was really proud, and I thought it was going to get me somewhere; one, as performer, and one, as a choreographer, and they would not see me at all! I could not get past the secretary. There was no way I could get in that agency. So...I tried calling producers directly. I called someone in L.A. who was with Osmonds, I had a "tip-off" from someone else and I called them at night at their home, personally, and told them they had to see me. I was 21 years old. I was perfect for this job. I mean, talk about confidence! I hung up the phone and thought, 'What are you doing? You're going to have to live up to this some day!'

So, I ended up with the Donna Fargo show doing a two week cut of a testing ground, breaking some ground for them and for myself. Well, after I got the job, I walked into the William Morris Agency and they could not have been happier to see me. Suddenly I was an up and coming young choreographer and could go right to the top with their agency.

So now the problem is breaking into the clique of people who work all the time. Dancers—there is a clique of TV dancers who go from show to show to show. There are 50 of them and they are used all the time. So, a dancer who spends 4 years in college has to break into that. They have to get a job to get a job, and that is very much a hurdle, I think."

Bonnie Beauchemin:
Entertainer

"To make money, I am doing singing telegrams for a company called "Live Wires," the singing telegram people. It is a rather unusual job going up to people's doors or going out on the beach and tap dancing and singing "Happy Birthday" or "Happy Anniversary" or whatever.

I have also expanded my act with the singing telegram company, but now I am including specialty acts called "Jive Wires" and mine will include Shirley Temple impressions, Dolly Parton and Mae West. Going up to people's doors and singing "Happy Birthday" in whatever character they like . . . and sometimes I am a dancing pizza for a company called Straw Hat Pizza 'cuz I go and I open all their new pizza places. It's kinda a crazy job, but let's face it folks, you get all the experience you can.

I think that the largest hurdle I have ever found is believing in myself and thinking that I am good along the way, it has taken me 23 years to find out I really do have the stuff and I really should be out there getting it because there is always a way to make money. I mean, singing telegrams is one thing; I've waitressed; I've done all kinds of things. But, once you know that you are good, I think you are halfway there. And the second thing is to get someone else to believe that you are good.

It's a lot of door knocking and a lot of doors slammed in your face, but as long as you remember that you are good and that you deserve, get into the business because you have a thing to offer. Then I don't think there should be any problem and *I know* that I am going to be out there in the business and I'm going to be something, but it was really hard for me to find that out."

Narrator: "Joe Csida, author, agent, and former editor of Billboard Magazine finds a woeful lack of understanding among young people about the competition they are going to face."

Joe Csida: "Almost to a person I find that they lack not only in objectivity in evaluating their own talents and their own work at the given moment that we are talking, but they do not even understand that it is essential that they develop an objectivity toward their own work.

I must have seen several thousand songs by young writers, and most of them think that they are talking about a little gem. It never occurs to them to take that song, for example, and compare it lyric for lyric, melody for melody, what's on the record in the way of harmony or lyrics or whatever, with their own work.

Every time I talk to a writer, to stay with that example, I have discovered that they make a practice of doing that. In very, very short order, they find that the work they have been doing is far from being competitive, and once they realize that and they realize that they have to work on a competitive basis, they are a long step forward. Same thing goes for performance, same thing goes for people who want to get into the business side of the business. I feel that the inability to evaluate the competition is one of the major weaknesses."

Narrator: "Those who have achieved success as professionals agree that learning the practical aspects of the business is an important part of education. Ron Clark, Public Relations Director for the Osmonds, says that one class he took stood out more than anything else in his college studies."

Ron Clark: Public Relations Director, The Osmonds

"There was a marketing class wherein we were set up literally as a Marketing Agency. As a Marketing Agency, we were given a faulting radio station in a nearby city in Provo that was going under. It was a country station.

As an agency, it was our duty and responsibility to go to that station and save it. That was all our instructor told us. We had to run a market analysis. We ran random questions, market analysis, random samples, and things of this nature. Phone call surveys. Door to door surveys, and I was asked to be the President of my particular agency. I think the class was broken down into three particular agencies, and as we prepared our presentation over the entire semester, as this thing unfolded, I found myself actually living a life style as a Market Analyst. Trying to help a station survive as if the station had actually hired my agency to do so.

And on one given night, at the end of the semester, we presented our three presentations, and I'm proud to say that mine was chosen to continue on with the station format and policy and they're still going and that was ten years ago.

I think I would like to see more emphasis placed on the actualities that we face as professionals. I mean, if we are teaching youngsters and young people how to go out into the world and establish themselves as pros, as professional people, just people, everyday livers, we need to give them a taste of that. I think we are obligated to give them a taste of that."

Narrator: "There are gaps between what performing arts majors learn and the real needs of a performer in show business."

Bob Tamplin: Vice President CBS-TV

"I think there is not enough emphasis in colleges and universities in general on the actual experience of doing whatever you're intending to do. It is much faster paced than in theatre or night club work or any other facet of entertainment business, and it came as a great shock to these people who are actors, or actresses, or singers, or dancers, when they find that we do a show from start to finish in five days. It is a big adjustment, if you have been used to taking six weeks or two months, or whatever, and consequently many of them cannot handle that.

I was just over talking with the students who are here performing, and so forth, and that is one of the many things that I emphasize with them because, as they are ready to step into television work where most of the work is today in professional show business, they need to be prepared for that. I think it would be tremendously helpful, if all of you who are in the position to instigate a new course in the university or college, would do a whole semester of training with the actors and actresses and even in the other areas of production, because it will serve them too.

If you did a one act play every week, they have to learn their lines and perform it from the first time they read the script—five days later perform in front of an audience or on a variety show if you are capable of having that opportunity. We do an hour's variety show beginning on Monday from the first reading and taping it in front of an audience on Friday, which means all the elements have to be learned in that short span of time. Comedy sketches, musical numbers, new music, new dance routines, all of that. And I think that is the most helpful thing that you could do for students preparing to go into professional work."

Narrator: "Practical training, then, whether it is provided by the university or through some kind of internship or work-study program, is an essential ingredient of career education for those who aspire to be professionals in the entertainment industry. Dr. Charles Webb, Dean, School of Music, Indiana University, believes that the universities might take more responsibility in providing students with this kind of experience in cooperation with the commercial arts sector."

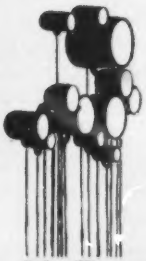
Dr. Charles Webb:
Dean, School of Music
Indiana University

"People have indicated that what they need more than any other single thing is the semester in which prospective teachers do what we call 'student teach', and that is go into the schools in real live situations with critic teachers who are experienced in their field, and who have an opportunity to be in the classroom—facing students—having to teach, having to improvise, having to put into practice all of the things that they have learned and perhaps learn on the spot many things that they have not yet learned, and then come back to school after that particular experience, talk about it, evaluate it, discuss it with their colleagues and then after graduation look for a position in which many of them will be doing those kind of things.

Perhaps we should structure in the curriculum of performance majors the same kind of experience where they will, not just on their own get these kind of things, but spend a specified period of time that is structured much like the student teaching situations where they would be assigned to certain professional activities. Those would be looked after by a supervisor; those would be evaluated after they were over, and then we would see if, indeed, this kind of experience adds a dimension and helps to teach them some of the specific details that we have heard about during these few days in a way that they are not presently getting in the active classroom."

Narrator: "Such a viewpoint coincides with what programs for the gifted and talented should provide. Gifted and talented students are those identified by professionally qualified persons, who by virtue of outstanding abilities are capable of high performance. These are students who require differentiated educational programs and/or services beyond those normally provided by the regular school program in order to realize their contribution to self and society.

The Disney Entertainment Work Experience Program, then, is just a model for the kinds of education and industry interactions and transactions that ought to be taking place. Educational institutions don't have to do the whole job, but they *do* have to espouse a broad view of the arts."



John Flowers:
Vice President
Cleveland State University

"Much of the best repertory and performance art that exists today comes primarily from the past... and that performance repertory was produced essentially for an elite aristocratic audience—17th, 18th, 19th centuries, that's where the money was. That was the reason for that particular clientele. And if it's good art, no one's going to question its value. Now how does that relate to our production today? And how does that relate to what Disney is concerned with—and as a matter of fact what we're concerned with—not so much Cal Arts because you're very unique, but many of us in state institutions deal with egalitarian constituencies... We deal with populist constituencies; we deal with mass constituencies, and the question I think we have to ask, if in fact we identify our value system with the past that we've inherited, is how can we make it pluralistic? That is the question that relates to the industry side of it, and it's the question that relates to the education side of it."

Narrator: "What does all this mean in preparing for a career in entertainment? Kenneth B. Hoyt, Director of the Career Education Program of the U.S. Office of Education believes that colleges and universities must give greater attention to career education."

Kenneth B. Hoyt:

"Education, as preparation for work, has always been one of the major goals of our system of American higher education. It has never, of course, been an exclusive goal. The situation facing us today is that for far too many of our students on campuses across this land, an over-emphasis is being placed on the importance of this goal while, simultaneously, for far too many members of the teaching faculty, an under-emphasis on the goal of education as preparation for work is being seen. The Career Education effort seeks to correct this situation in three specific action ways.

First, we seek to demonstrate to both students and to members of the teaching faculty the dual importance of professional specialization as a means of providing students with entry level skills needed for entering the world of work and the simultaneous need for liberal arts education that will provide students with skills needed for adapting to change in the occupational society, and for moving up in that society into mid-management and upper-management positions. Both students and members of the teaching faculty need to recognize that it is no longer an either/or situation. It is not professional specialization or liberal arts education, rather it is a question of both.

Second, career education seeks to merge the efforts of the Student Personnel Services portion of the campus, and the efforts of

the teaching faculty in attaining the goal of education as preparation for work. The Student Personnel Services on the campus can never do this adequately by themselves unless members of the teaching faculty are simultaneously emphasizing this goal in the daily classroom activities.

Third, Career Education seeks to correct this situation by merging efforts of the institution itself with those of the broader community represented by the world of work. In *this* effort, we are seeking to add to the formal cognitive instructional content of the campus, an element of experiential learning, including work experience, internship, practice of various kinds, and observations in the world of work so that the world of work and the world of education do not remain as two separate worlds. If we can merge these two worlds, students should have less trouble making the transition from one to another.

The Disneyland/Walt Disney World Work Experience Program for college and university students in the field of performing arts is a very good example of this third emphasis. In this experience, students are able to supplement the cognitive learning acquired through their college/university experience with a very practical "doing to learn" and "learning by doing" emphasis in the Disneyland/Walt Disney World Summer Work Experience Program. If this effort can be recognized by members of the teaching faculties in schools of performing arts, as a *supplement* to the basic importance of what is being taught on campus, our students will be better prepared for the world of work.

This Disneyland/Walt Disney World production is a very good example, in my opinion, of what is needed in order to bring a more proper and a more appropriate emphasis to the goal of education as preparation for work. We are pleased that the U.S. Office of Education has had a part in this project."

Narrator: "And that work might just be in the world of entertainment, a world in which there are many varied career possibilities in the arts. A world that demands exacting performance capability, a high level of creative ability, and just plain hard work. But, if the performer can handle the challenges, the rewards can be exhilarating."